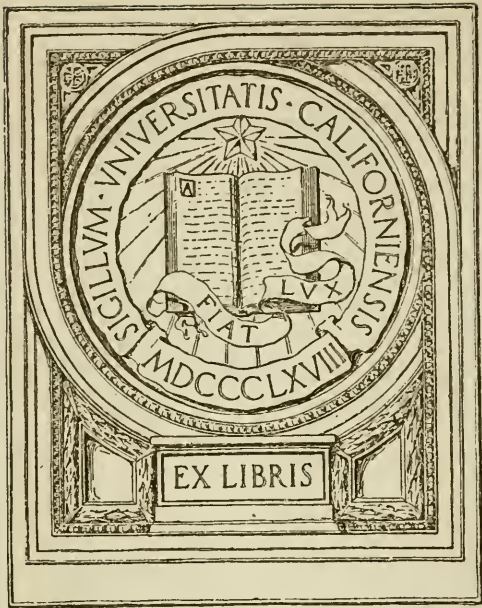


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Carmen Arvale seu Martis Verber

OR

# The Tonic Laws of Latin Speech and Rhythm

SUPPLEMENT TO THE

PROLEGOMENA

TO THE

## History of Italico-Romanic Rhythm

BY

THOMAS FITZHUGH

PROFESSOR OF LATIN IN THE UNIVERSITY OF VIRGINIA

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ANDERSON BROTHERS

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CHARLOTTESVILLE, VA., U. S. A.

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## INTRODUCTION.

Since the publication of my *Prolegomena* in January last, further investigation of the tonic phenomena presented by the *Carmen Arvale* has revealed to me in fuller light the great tonic laws of Latin speech and rhythm. This brief supplement, which will be laid before the American Philological Association at the Toronto meeting in December of the current year, presents our ancient cryptograph of the sacred spear-cult and Saturnian-ritual of Mars in all its glory as the Alpha and Omega of tonic inquiry; it will outline summarily the tonic laws of Latin speech and rhythm; and it will develop historically the salient criteria of artistic evolution.

The distinguishing difference between my final conclusions and those of Hellenizing science will be found to lie in the substitution of the principle of the initial accent and descending ictus (*Ictuum Descensio*) for the phonetically inadequate and erroneous generalization of the *Paenultima Law*, and in the substitution of the principle of the sustained accentual thesis and ictual arsis (*Ictuum Sublatio*) for the barren and irrelevant incident of Hellenizing quantity.

UNIVERSITY OF VIRGINIA,  
November 1, 1908.





CARMEN ARVALE SEU MARTIE VERBER

IVSIVCCINCTIABELLINACCEPTICAMENDESINDENTESTRIPODNERVNTIMVERBIVTAECENOSKASESIVUATE  
VOSLASFIVUATEENOSIASFIVUATENEVELLAEVENVNANASININCVRRERELNDLEORESNEVELVERVENIVN  
NSINCVRRERENTSORISINIEVENVENMARMASERPLNCVRRERELNDFEOIVSIVATRVENRELEAMNIMEN  
ESTABERBERSATVAFUTEREMARSSUENSALLSTABERBELSVRTFUTERELNNSLIMENSXISIMBER  
NISIAITERNEINDVOCAPITCONCTOSSENVNUSATEANELAOVOCAPITCONCTOSIMNVNSITRVIVAPVOINIT  
SENOSMARMORIVTOENOSMANIXRVATOENOSMAMORIVVATOTRIVVAPETNVMPETNVMPETNV  
MTEPOSTRIPODATIONEMDEINDESIGNOLMCVBALICINTROIERENTBELOSACCEPTEVNPF

ENOS IASES IUVATE  
ENOS IASES IUVATE  
ENOS IASES IUVATE

NEVE LVERVEMARMAARSINS INCVRRE IN PLEORS  
NEVE LVERVEMARMAARSINS INCVRRE IN PLEORS  
NEVE LVERVEMARMAARSINS INCVRRE IN PLEORS  
SATVR FVEREMARSLIMEN SALISTA BERBER  
SATVR FVEREMARSLIMEN SALISTA BERBER  
SATVR FVEREMARSLIMEN SALISTA BERBER  
SEMUNIS AITERNEIADVOCAPITCONCTOS  
SEMUNIS AITERNEIADVOCAPITCONCTOS  
SEMUNIS AITERNEIADVOCAPITCONCTOS

ENOS MARMORIVVATO  
ENOS MARMORIVVATO  
ENOS MARMORIVVATO  
TRIVMPETRIVMPE  
TRIVMPETRIVMPE  
TRIVMPE

SERMONIS EMENDATIO: VERSUUM ENARRATIO.

$\frac{1}{2} | \frac{1}{2} | \frac{1}{2} | \frac{1}{2} || \frac{1}{2} | \frac{1}{2} | \frac{1}{2}$   
 EN NOS LASES IUUATE  
 P' P' P-C P'-P-C

$\frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup || \frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup$   
 NEVE LUEM RUEM MARMAR SINAS INCURRERE IN PLEORIS  
 P-C P-C P-C P-C P-C P'-A-O-C C P-C

$\frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup || \frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup$   
 SATUR FURE FERE MARS LIMEN SALI STA VERBERA  
 P-C P' P' P' P-C P-C P' P-C

$\frac{1}{2} | \frac{1}{2} \cup | \frac{1}{2} | \frac{1}{2} \cup || \frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup$   
 SEMUNIS ALTERNEI ADVOCABITIS CONGTOS  
 P'-P-C P'-P-C A-O-A-O-C P-C

$\frac{1}{2} | \frac{1}{2} | \frac{1}{2} | \frac{1}{2} || \frac{1}{2} | \frac{1}{2} | \frac{1}{2}$   
 EN NOS MARMOR IUUATO  
 P' P' P-C P'-P-C

$\frac{1}{2} | \frac{1}{2} | \frac{1}{2} || \frac{1}{2} | \frac{1}{2} | \frac{1}{2}$   
 TRIUMPE TRIUMPE  
 P'-P-C P'-P-C

$\frac{1}{2} | \frac{1}{2} | \frac{1}{2} || \frac{1}{2} | \frac{1}{2} | \frac{1}{2}$   
 TRIUMPE TRIUMPE

$\frac{1}{2} | \frac{1}{2} | \frac{1}{2}$   
 TRIUMPE  
 P'-P-C



SERMONIS EMENDATIO: VERSUUM ENARRATIO.

$\frac{1}{2} | \frac{1}{2} | \downarrow | \downarrow || \psi | \frac{1}{2} | \frac{1}{2}$   
 EN NOS LASES IUUATE  
 P' P' P-C P'-P-C

$\frac{1}{2} \sim | \downarrow \sim | \downarrow \sim | \frac{1}{2} \sim || \downarrow \sim | \frac{1}{2} \frac{1}{2} \sim \sim | \frac{1}{2} | \frac{1}{2} \sim$   
 NEVE LUEM RUEM MARMAR SINAS INCURRERE IN PLEORIS  
 P-C P-C P-C P-C P-C P'-A-O-C C P-C

$\downarrow \sim | \downarrow \sim | \sim | \frac{1}{2} | \frac{1}{2} \sim | \downarrow \sim | \frac{1}{2} | \frac{1}{2} \sim$   
 SATUR FURE FERE MARS LIMEN SALI STA VERBERA  
 P-C P' P' P' P-C P-C P' P-C

$\frac{1}{2} | \frac{1}{2} \sim | \frac{1}{2} | \frac{1}{2} \sim || \frac{1}{2} \sim | \frac{1}{2} \sim | \frac{1}{2} \sim | \frac{1}{2} \sim$   
 SEMUNIS ALTERNEI ADVOCABITIS CONGTOS  
 P'-P-C P'-P-C A-o-A-o-C P-C

$\frac{1}{2} | \frac{1}{2} | \frac{1}{2} | \frac{1}{2} || \psi | \frac{1}{2} | \frac{1}{2}$   
 EN NOS MARMOR IUUATO  
 P' P' P-C P'-P-C

$\psi | \frac{1}{2} | \frac{1}{2} || \psi | \frac{1}{2} | \frac{1}{2}$   
 TRIUMPE TRIUMPE  
 P'-P-C P'-P-C

$\psi | \frac{1}{2} | \frac{1}{2} || \psi | \frac{1}{2} | \frac{1}{2}$   
 TRIUMPE TRIUMPE

$\smile || \smile$   
 TRIUMPE  
 P'-P-C





*INTERPRETATIO.*

*O LARES HELP US !*

*O LARES HELP US !*

*O LARES HELP US !*

*AND SUFFER NOT, O MARMAR, FLOOD AND DELUGE TO INVADE THE PEOPLE.*

*AND SUFFER NOT, O MARMAR, FLOOD AND DELUGE TO INVADE THE PEOPLE.*

*AND SUFFER NOT, O MARMAR, FLOOD AND DELUGE TO INVADE THE PEOPLE.*

*RAGE THY FULL, DREAD MARS, BESTRIDE THY THRESHOLD, STAY THY SPEAR.*

*RAGE THY FULL, DREAD MARS, BESTRIDE THY THRESHOLD, STAY THY SPEAR.*

*RAGE THY FULL, DREAD MARS, BESTRIDE THY THRESHOLD, STAY THY SPEAR.*

*IN TURN YE SHALL INVOKE ALL THE SEMONES.*

*IN TURN YE SHALL INVOKE ALL THE SEMONES.*

*IN TURN YE SHALL INVOKE ALL THE SEMONES.*

*O MARMOR, HELP US !*

*O MARMOR, HELP US !*

*O MARMOR, HELP US !*

*TRIUMPE ! TRIUMPE !*

*TRIUMPE ! TRIUMPE !*

*TRIUMPE !*



## The Tonic Laws of Latin Speech and Rhythm.

### I. The Latin Tones.

- 1°. The Ictual Acatalexis =  $\bar{O}$ : Unsustained grave medial stress = Ictus Anceps.
- 2°. The Ictual Catalexis =  $C=1$ : Sustained subaccentual grave final or free stress = The Ictus.
- 3°. The Bi-ictual or Unaccentual Acatalexis =  $A=2$ : Unsustained acute initial and medial stress before  $O$ .
- 4°. The Tri-ictual or Unaccentual Catalexis = Paracatalexis =  $P=3$ : Sustained acute initial and medial stress before  $C$ .
- 5°. The Quadro-ictual or Bi-accentual Acatalexis and Paracatalexis = Procatalexis =  $P'=4$ : Strongly sustained acute initial or free stress before  $A$  or  $P$ .

II. Tonic Illustration: *quē, vē, āb, ēt, ōb = C*; *nevē, armā, facilē, cēnsor, subigīt = P-C*; *Sciḡiō, omniā, faciḡiā, faciḡiūs = A-o-C*; *imḡperātor = A-o-P-C*; *Camēnā, vērsūtūm, faciḡiā, faciḡiūs = P'-P-C*; *Mārs, ferc = P'*.

III. Rhythmic Illustration: Acatalectic or Unsustained Ict: *Sciḡiō, omniā = A-o-o*, *Camēnā, vērsūtūm, superāssēs = P'-A-o*; Catalectic or Sustained Ict: *nevē, armā, facilē, cēnsor, subigīt, fuit, virō, aedēm, mēritō = P-C*; *Sciḡiō, omniā, faciḡiā, faciḡiūs = A-o-C*, *Camēnā, vērsūtūm, faciḡiā, faciḡiūs = P'-P-C*; Acatalectic or Un-sustained Dipodies: *imḡperātor = A-o-A-o*; *Camēnā, vērsūtūm, faciḡiā, faciḡiūs, superāssēs = P'-A-o*; Catalectic or Sustained Dipodies: *nevē, armā, faciḡi, cēnsor, subigīt, fuit, virō = P-C*; *Sciḡiō, omniā, faciḡiā, faciḡiūs = A-o-C*; *imḡperātor = A-o-P-C*; *Camēnā, vērsūtūm, faciḡiā, faciḡiūs, superāssēs = P'-P-C*.

IV. The Tonic Law of Speech: The Law of the Initial Accent and the Final Ictus: Ictuum Descensio.

Note 1. The Paenultima Law: A phonetic illusion missing the Procatalectic Dominant Tone of Latin Speech,

V. The Tonic Law of Rhythm: The Law of the Sustained Initial Accent in Thesis and the Sustained Final Ictus in Arsis: Ictuum Sublatio.

Note 1. The Quantitative Law: An irrelevant and artificial incident mistaken for the reality.

VI. Rhythmic Evolution from the Graphic Formula of Prose  $P\dot{A}PC$ :  $P\dot{A}PC$ , which permits any sequence, to the Graphic Formula of Perfect Art  $P\dot{A}PC$ :  $P\dot{P}$ , which excludes  $C-C$ ,  $C-A$ ,  $A-A$ , and thus requires that the Accentual Thesis shall not oftener than once fall below the Tonic Horizon of Paracatalexis, and then only after Procatalexis in the sustained rhythm, and never after Catalexis, and that the Ictual Arsis in like manner shall not oftener than once fall below the Tonic Horizon of Catalexis, and then only under the same conditions.



## The Evolution of Latin Rhythmic Art.

A. The First Stage of Art: *Numericus Italicus* or *Proto-Saturnian*: C-C, C-A, A-A.

- α. *Nec lūem ruem Marmar sinas incurrere in p̄loris.* : C-C.  
 $\begin{array}{ccccccc} \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} \\ \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} \end{array}$
- β. *Semanis alterni aduocabilia conctos.* : C-A, A-A.  
 $\begin{array}{ccccccc} \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} \\ \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} \end{array}$
- γ. *Amicum cum uides obliuiscere miseria.* : A-A, C-A.  
 $\begin{array}{ccccccc} \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} \\ \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} \end{array}$
- δ. *Inimicus si es commentus nec libens aequus.* : C-C.  
 $\begin{array}{ccccccc} \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} \\ \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} \end{array}$

B. The Second Stage of Art: *Numerus Saturnius*: C-A, A-A.

- ε. *Luciom Scithione filios Barbarati.* : C-A, A-A.  
 $\begin{array}{ccccccc} \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} \\ \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} \end{array}$
- ε. *Dedit Tempestatibus aida in celo.* : A-A, C-A.  
 $\begin{array}{ccccccc} \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} \\ \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} \end{array}$
- ζ. *Quicquid hac dederunt imperatoribus summis.* : A-A, C-A.  
 $\begin{array}{ccccccc} \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} \\ \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} \end{array}$
- η. *Ophiarum ad uitam quolundam festosque dies.* : Reversion to C-C.  
 $\begin{array}{ccccccc} \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} \\ \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} \end{array}$
- θ. *Subiit omne Loucanam opesque adoucit.* : C-A.  
 $\begin{array}{ccccccc} \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} \\ \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} \end{array}$
- ι. *Quem apicem insigni Diali flaminis gestisti.* : C-A.  
 $\begin{array}{ccccccc} \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} \\ \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} \end{array}$
- κ. *Honos fama uirtusque gloriam utque ingenium.* : C-A.  
 $\begin{array}{ccccccc} \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} \\ \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} \end{array}$
- λ. *Facile factis suhera ses gloriam maiorum.* : C-A.  
 $\begin{array}{ccccccc} \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} \\ \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} \end{array}$

Note 1. Hellenizing Quantity :-

- μ. *Virtutes generis micis moribus accumulavi.* : C-A, A-A.  
 $\begin{array}{ccccccc} \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} \\ \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} \end{array}$

C. The Third Stage of Art: *Numerus Classicus*: No C-A, No A-A.

- ν. *Armā virūmq̄ cūq̄ Troiae quī primū ab ōris.* : P-C C = A-o-C; *Harfed Art.*  
 $\begin{array}{ccccccc} \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} \\ \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} \end{array}$
- ξ. *Non quivis videt immodulata formata iudice.* : A-A.  
 $\begin{array}{ccccccc} \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} \\ \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} & \text{C} \end{array}$

Horace's cryptographic satire upon the last infirmity of artistic sustained Accentual-rhythmic Rhythm.













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